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EXPERIMENTS
IN
CONDUCT EDUCATION

ELEVATING
THE ATTITUDES AND APPRECIATIONS
OF CHILDREN

1927

TRAINING SCHOOL STAFF
STATE TEACHERS COLLEGE
Moorhead, Minnesota

BULLETIN
of the
Moorhead State Teachers College

EXPERIMENTS
IN CONDUCT EDUCATION

ELEVATING
THE ATTITUDES AND APPRECIATIONS
OF CHILDREN

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"Till America has learned to love art, not as an amusement, not as a mere ornament of her cities—but for its humanizing and enobling energy, for its *power of making men better* by arousing in them a perception of their own instincts for what is beautiful, and therefore sacred and religious and an eternal rebuke of the base and worldly, she will not have succeeded in that high sense which alone makes a nation out of a people and raises it from a dead name to a living power."

—JAMES RUSSELL LOWELL.

INTRODUCTION

For several years it has been the practice of the members of the Training School Staff of the Moorhead State Teachers College to contribute the content of one of the quarterly bulletins of the college. The contributions have reported the investigations and studies carried on in the various departments in the course of a year's work. In 1925 the bulletin reported experiments in the enrichment of the curriculum through the correlation of Industrial Arts principles and processes with the History and English courses. In 1926 the report presented investigations relating to conduct education, with special emphasis upon the development of courtesy as an element in character development.

We are pleased to report for 1927 a continued study of the elementary curriculum as it relates to conduct education with special emphasis upon the development of a finer appreciation of beauty in its various forms. We send the bulletin to our alumni, patrons, and friends with a hope that it may be helpfully suggestive in the consideration of one of the most fundamental educational problems of the present: How may we elevate the attitudes and appreciations of our children?

GEORGINA LOMMEN,
Director of the Training School.

DEVELOPMENT OF THE ARTS IN THE KINDERGARTEN

ETHEL DURBORAW.

Dr. Franklin Bobbitt has said: "To plan the route that a growing man must travel from infancy to the goals of his growth, his culture, and his especial abilities is an immeasurably more complicated task than the simple one of planning a thin steel line across the continent. Within the man and in the social world at large, there are spiritual mountains, morasses, plains, storm regions, valleys, deserts, quicksands, and a host of other similar things through the midst of which man's developmental growth route must lie. And to complicate the matter, the route is not a single line leading to a single goal, but an endless, complex network of lines leading to a multiplicity of goals."

In this network of possible interests we find it impossible to select more than one at a time to be followed throughout the year as



THE QUEEN AND HER ATTENDANTS.



THE MAY-POLE DANCE.

a piece of careful study. During the year of 1927 we were especially interested in following the development of the arts in the kindergarten. The unit of work with which this report is concerned was the culmination of the work done by the children during many weeks.

The general objective was to present a May Festival for the parents as a climax of the year's work, simple in form but introducing some of the English customs which delight the heart of the young child and involving such fundamental art principles as had been chosen for intensive development. We desired above all things to provide for each child an opportunity to enjoy his native creative ability as the development of the various types of activities proceeded.

After our initial conversation about festivals, pictures were shown that helped to bring out a vital interest in the subject. Some children brought suggestions from reading that mothers had done in the homes. A May Queen was the subject of much discussion, and one was chosen entirely by the children's vote. It happened that the choice fell to the one and only child with long curls.

The general development of the dramatization came through an appeal to these interests of early childhood:

1. Rhythm.
2. Construction.
3. Music.
4. Imitation.
5. Color.
6. Gesture.
7. Pantomime.



THE MORRIS DANCERS.

The story of the play told of the coming of the May Queen into the garden to enjoy the rejoicing of her subjects, who interspersed their dancing upon the green around the May pole with singing and archery contests in celebration of the coming spring.

Half of the room was converted into a garden by use of trellises with flowers entwined around them, while the other half was arranged for the seating of guests.

The children wore the costumes which they themselves had made. These were simple costumes but suggestive in color and design. The festival march, which was played by the children's orchestra, had been

organized early in the year as an outgrowth of rhythmic plays and was the climax of the year's work. The heralds led the way to the throne for the Queen and her attendants, and the fun-loving subjects followed, intent upon contributing their share to the games and sports that were to amuse their Queen for an hour.

As soon as the Queen was enthroned the contests in dancing and sports began, and at the close of the contests the Queen crowned the victors with ivy wreaths made by the children.

It was truly a children's festival for after the first material had been suggested to them they planned the plays, interpreted the dance music, made their own costumes and properties. Though these were simple and crude they were effective. The illustrations show the simplicity of these costumes and properties, but they do not show the joy of the children in the participation in this simple play experience.

At the close of the unit of work we felt that some of the desirable outcomes had been:

1. Growth (mentally, socially, emotionally) through their own art expression.
2. Satisfaction in artistic expression, which is essential to development.
3. Increased sensitiveness to rhythmic qualities.
4. A greater appreciation of beauty in its beginnings.

We believe "the child has a right to grow through crude self-expression into a consciousness of better, more beautiful, and more satisfying form."



ROBIN HOOD AND HIS MERRY MEN.

PRIMARY ACTIVITIES IN THE ARTS

MAYME CHRISTENSON.

The primary program for the year of 1926-27 had a three-fold content: to emphasize the fundamentals, reading, spelling, numbers; to promote growth in social adjustments; and to organize activities for increasing the appreciation of beauty. There were many instances where activities overlapped. However, a determined and conscious effort was made to arrange the course so that special emphasis should be brought to bear on each of these phases of the program.

The work in the fundamental courses in the primary grades was characterized by a careful testing program, the checking of results, remedial work, the use of graphs and charts to show progress, attention to individual needs and differences, and co-operation of children and teachers toward improvement and achievement. Habits of mental alertness, industry, accuracy, and enthusiasm in working toward efficiency showed marked improvement.

Curriculum activities that aided in establishing social attitudes and conduct qualities were:

1. Reading experiences.
2. A study of heroes.
3. The use of children as leaders.
4. Pupil care of the rooms.
5. The development of a hygiene play.
6. The working out of plays for a puppet theatre.
7. The building of a playhouse for the schoolroom.
8. The building of bird houses in nature study.
9. The making of Christmas gifts for parents:
 - a. Cement doorstops
 - b. Batik dyed handkerchiefs
 - c. Shoe polishers
 - d. Electric light shades
 - e. Curtain pulls
 - f. Letter files
10. Earning and saving money to buy a book.
11. A study of the sources of food and clothing and experiences in preparing some cooked foods.
12. Contributing a Christmas program and a closing day program for the parents.

Perhaps the most outstanding activity carried on in the department was the building of a playhouse for the assembly room. The project grew out of the study of shelter in the third grade geography

class. The house was planned in the geography class; the actual building was done during the industrial arts period. A roomy attic over the Training School afforded an excellent work shop. The completed house is seven feet high, nine feet long, and four feet wide. It has room enough for several children to play in at one time. The house was built in sections that may be hooked together. The front of the house can be removed, making a little theatre for Christmas plays, health plays, and dramatizations.



THE PLAYHOUSE.

The activities involved in making the house were measuring, hammering, sawing, pasting, painting, papering, and cutting. A third grade boy made a lantern to hang over the door. The girls made curtains for the windows. The second grade made furniture from fruit boxes and painted and decorated the pieces. This furniture is large enough to be used by the children. Clay dishes for the buffet were made by the first grade, and they, also, planted flowers to be used in the window boxes and made bedclothes for the bed. A rug was made by the second grade, each child weaving a block. The enthusiasm and earnestness with which the children worked, the division of labor, the co-operative sense of ownership, and the enjoyment of the house when



INDUSTRIAL ARTS IN THE THIRD GRADE.

finished made it a real achievement.

Other interesting exercises that grew out of the house were: interior decoration, hanging of pictures, placing of furniture, arrangement of books, flowers, and pottery about the house. A puppet theatre, woven around the Three Bear Story, was definitely planned to set standards in home furnishings, color combinations, arrangement, and good manners.

The love of beautiful books was encouraged through the examination of and acquaintance with books before buying one for ownership. Special emphasis was placed on the memorizing of beautiful poems in each grade.

Activities in visual education involved illustration of the pastoral age and Bible stories. These formed a basis for an experiment in making lantern slides. The children cut out silhouettes from black paper, mounted them between two pieces of thin glass of the size to fit the lantern (4" x 3 1/4"), and bound them at the edges with passepartout. The children told the stories represented in their pictures as the pictures were thrown on the screen. This provided excellent motivation for oral expression.

A moving picture of a long story made on a hand-turned reel was shown while the children read the story to the audience. This problem was excellent motivation for oral reading practice and industrial arts periods for several weeks.



MOVING PICTURE AND SLIDES.

A study of the evolution of travel in geography was illustrated by making models of covered wagons, ox carts, aeroplanes, sleds, and cars.

We feel that the school environment can and should bring beauty to child life. Books, pictures, flowers, pottery, blackboard illustrations should incidentally help the child to know and appreciate beauty, and from the understanding and appreciation of beauty we hope will grow culture and personality that are the desirable ends of all education.



THE THREE BEARS' HOME.

THE THREE BEARS

A PUPPET SHOW—PRIMARY DEPARTMENT.

The first grade of the Training School worked out a project co-ordinating the activities carried on in several classes during the year. The work in beginning reading was based on the story of *The Three Bears*. Out of it, the children evolved the theatre and the play. They built movable scenery, made clay heads for the puppets, and dressed the characters in their industrial arts classes; in the language period the little play was composed by selecting contributions from hygiene, nature study, and health work; bits of the results of character training crept in as the play grew. The theatre was made from a large box. The stage setting for each scene consisted of a back screen and wings with the furniture cut from colored paper and pasted to the background. Effective placing of furniture and pictures, color combinations, group compositions, line and harmony are all embodied in the final result. The stage was lighted by footlights improvised from a string of electric Christmas tree lights. The children manipulated the puppets through a slit in the floor of the theatre.

THE PLAY.

CHARACTERS: Father Bear, Mother Bear, Baby Bear, Goldenhair, Goldenhair's Mother.

SCENE I—Goldenhair's home.

SCENE II—Bedroom of the bears' home.

SCENE III—Kitchen of the bears' home.

SCENE IV—Living room of the bears' home.

SCENE V—Garden in front of the bears' house.

SCENE VI—The bears' dining room.



GOLDENHAIR AND HER MOTHER.

SCENE I.

(Goldenhair's Home)

Goldenhair's Mother: Dear me, Goldenhair isn't up yet! Whatever will become of that child! (Goes to side.) Goldenhair! Goldenhair—it's ten o'clock. You must get up right away.

Goldenhair's Voice (off stage): I'll get up in a minute, Mother.

Mother: I've called you three times already. You must get up right now. I'm sure I don't know what that child is thinking of. She didn't go to bed until after ten o'clock last night.

Goldenhair: Oh, Mother, I was so sleepy I just couldn't get up.

Mother: You must go to bed earlier, Goldenhair. Did you open your window wide when you went to bed last night?

Goldenhair: No, I forgot. I will tonight, though. What is there to eat? I want some cake, some pie, and some coffee!

Mother: Why, Goldenhair! Coffee isn't good for little girls. I'll get some milk for you and make you some toast—that's good for children, Goldenhair. You haven't brushed your hair, and look at those hands and nails! Go right upstairs and wash.

Goldenhair: I will in a minute, mother. (Mother leaves the room.) I guess I'll just stay here. Mother won't know. Oh, here's some candy. I'll eat it.

Mother: Goldenhair, your breakfast is ready. Come and eat so mother can get the kitchen tidied up. (Goldenhair goes out.) Now, she's left her apron on the floor and dropped some paper. Dear me! (Enter Goldenhair.) Did you eat all the toast, dear?

Goldenhair: No, I wasn't hungry. I found some cake and pie and coffee



THE INTERIOR OF THE THREE BEARS' HOME.

in the pantry, anyway.

Mother: No wonder you don't feel well—always eating pie and drinking coffee. I declare I never saw such a child. You may help me dust now.

Goldenhair: I don't feel very well.

Mother: Then sit down and practice your music lesson. Your teacher is coming tomorrow. (Mother leaves room.)

Goldenhair: I don't want to practice. I won't practice. I know what I'll do. I'll just slip away and Mother won't know it. I know Mother said I shouldn't go out into the woods alone, but it would be fun, and that's just what I'll do! (Runs out.)

Mother: Goldenhair, did you—why, where is she? She must have slipped out. I'm afraid something is going to happen to Goldenhair. She doesn't mind, she doesn't work—some day she'll find out that grown people know what's best for children!

CURTAIN.

SCENE II.

(The Bears' Bedroom)

Mother Bear: I must call Baby Bear. Why, he isn't here. He must be up already.

Baby Bear: (Enters with towel.) Good morning, Mother. I surprised you, didn't I? I got up, and I'm all washed, and I aired my bed and made it all by myself!

Mother Bear: My, but you're a fine little bear! What do you think I

have for breakfast for you?

Baby Bear: Oatmeal?

Mother Bear: Yes, and an orange.

Baby Bear: Oh, goody, I like oranges!

Mother Bear: And there's some nice fresh milk for you, besides—and I think you were such a very fine little bear that I'll have to give you some honey!

Baby Bear: Oh, Mother—honey?

Mother Bear: Have you brushed your teeth, and did you hang up your clothes?

Baby Bear: I brushed my teeth but I forgot my clothes—there, doesn't our room look nice now? Today is the day I help Father Bear rake our yard. Has he started yet, Mother?

Mother Bear: Oh, no, he hasn't finished reading the paper yet. Now hurry down, and I'll have your breakfast ready for you. (*Mother Bear leaves.*)

Baby Bear: I just feel like working a lot today! I think my father will be glad he has a big, strong bear like me to help him. I'm going to drink a lot of milk and eat oatmeal, even if I don't like it, because that will make me strong, and when I grow up, I want to be a big strong bear like Father Bear.

CURTAIN.

SCENE III.

(Kitchen)

Mother Bear: Come, Baby Bear, your breakfast is ready for you. Can you remember what Father Bear told you about your table manners?

Baby Bear: Yes, I remember. I remember to say "please" when I want something, and "thank you" when something is passed to me, but I have a hard time remembering to break my bread into small pieces, and sometimes I forget and talk when I have food in my mouth. It's hard to remember all those things.

Mother Bear: But you're doing pretty well. At dinner time be sure to wait for the rest of us before you sit down. Keep your crumbs on your plate and not on the tablecloth or on the floor.

Baby Bear: Where did you learn all those things, Mother?

Mother Bear: Oh, your Grandmother Bear taught me those manners a long time ago, and when you go to see her, you'll need to know them, too. Now run into the pantry and eat your breakfast. I must make some soup for dinner, because Father Bear likes soup when he has hard work to do.

SCENE IV.

(Living Room)

Baby Bear: Good morning, Father Bear.

Father Bear: Good morning. Well, you're up early today.

Baby Bear: Yes, I got up so I could help you rake the yard. I'm a pretty big bear, don't you think?

Father Bear: Well, I should say so! So you think you can work, do you? It will be fine to fix up the yard so you can have a good, safe place to play. You know it isn't a good plan for little bears to be running around in the woods alone; something might happen to them.

Baby Bear: What, Father Bear?

Father Bear: Oh, there are traps and men with guns. You'd better not go outside the gate unless Mother or I go with you.

Baby Bear: No, I'll be careful. Father Bear, I know a secret!

Father Bear: You do?

Baby Bear: Yes, it's something we're going to have for dinner. Something to eat!

Father Bear: Well, well, it must be pudding.

Baby Bear: No, no, it isn't. It's something lots better than that. Guess again.

Father Bear: Let me see. Is it bread and milk?

Baby Bear: Oh no, something lots, lots better than that.

Father Bear: Surely it isn't soup?

Baby Bear: Yes, it's soup!

Father Bear: Well, well, isn't that fortunate on a day when we have so much work to do. (*Enter Mother Bear.*)

Mother Bear: I think you might as well weed my vegetable garden before dinner, because when I went out to get the carrots for the soup, I noticed there were so many weeds.

Baby Bear: Let's do it right now. Then we'll be hungry when dinner time comes.

SCENE V.

(Outdoor Scene)

Baby Bear and Father Bear are out in front of the house.

Baby Bear: My, this is a fine day, isn't it, Father Bear? Listen to that meadow-lark. He doesn't have to work, does he?

Father Bear: Oh yes, he does. He has to bring worms to some birds in a nest somewhere. He's very busy.

Baby Bear: Oh, there's a bee. Do you think he'll sting me?

Father Bear: No, I don't think so. He has work to do, too. He hasn't time to bother with little bears.

Baby Bear: Does he work? No, he just flies around.

Father Bear: He works so we can have honey to eat. Didn't you know that?

Baby Bear: Oh, I'm so hungry. I wish we could eat our dinner soon. (*Enter Mother Bear.*)

Mother Bear: Dinner is ready now. Come in and wash so you'll be ready.

Baby Bear: Mother, I'm so hungry.

Mother Bear: Run along into the house. Go in the back way and scrape your feet well before you go in. I have just scrubbed the kitchen floor.

Baby Bear: I'll race you into the house, Daddy!

Father Bear: One, two, three—go! (*Run off stage.*)

Mother Bear: I see the cutworm is bad again. Here is some nice lettuce. I hope we get some rain—it's so dry.

(*Enter Father Bear and Baby Bear.*)

Baby Bear: Oh, Mother, my soup is too hot.

Father Bear: My soup is too hot. Let's go out for a walk.

Mother Bear: Yes, let's go out for a walk. Our soup will be cool when we get back. Get your big hat, Baby. (*Exit Bears.*)

(*Enter Goldenhair.*)

Goldenhair: Oh, dear, I'm so hot and tired. Oh, isn't this a cunning little house! I wonder who lives here. I don't see anybody. I'll peek through the window; I believe I'll go in.

CURTAIN.

SCENE VI.

(Dining Room)

(Enter Goldenhair)

Goldenhair: What a nice little house! And it's so tidy. M-m-m, I smell something. It's soup! I'll take a sip. This soup is too hot. This soup is too cold. This soup is just right. There, I've eaten it all up. Now, what's in this room? (Goes off side.) Some nice chairs! This one is too hard. This one is too soft. Here is a little one. This one is just right. Oh, my, I've broken it down. (Comes back to stage.) There is a stairway. I wonder what is upstairs. (Goes off on opposite side.) A big bedroom. Oh—oh, I'm so sleepy. This bed is too hard. This bed is too soft. This bed is just right (sleepily).

(Enter the Three Bears.)

Father Bear: That was a long walk. I'm ready for my soup.

Baby Bear: I'll eat my dinner and then take a nap.

Father Bear: Look at this spoon! Somebody has been eating my soup.

Mother Bear: Here is some soup on the tablecloth. Somebody has been eating my soup.

Baby Bear: Somebody has been eating my soup. Somebody has eaten it all up. (Bears go off stage.) (Bears' voices in the wings.)

Father Bear: Somebody has been sitting in my chair!

Mother Bear: Look at this cushion. Somebody has been sitting in my chair.

Baby Bear: Somebody has been sitting in my chair and broke it all down!

Father Bear: We must find this thief! Let's go upstairs.

Father Bear: Somebody has been lying in my bed.

Mother Bear: Somebody has been lying in my bed.

Baby Bear: Somebody has been lying in my bed, and here she is! (Goldenhair screams—runs across the stage.)

Goldenhair: Oh, Mother, Mother! I'm going to mind my Mother after this! I'll never run away again. I'm going to be a good girl all the time.

CURTAIN.

Activities Leading to the Elevation of Attitudes and Appreciations in the Intermediate Grades.

BLANCHE LOUDON,
AGNES CARLSON,
RHODA MALAND.



FREE PERIOD ACTIVITIES.

Aiming to improve conduct through raising the levels of pupils' appreciations and attitudes was our big objective throughout the past year.

In our effort to attain our aim we were guided by the following quotations:

"With the fewest exceptions, real enjoyment of the arts must be prepared for by *training*, for the simple reason that their practice is not natural."

—John Leeves Horn, *The American Elementary School*.

"To be able to select that which is appropriate and beautiful—to be appreciative consumers—does require training."

—Bonser, *Training Appreciative Consumers*.

Providing training in raising pupils' levels of appreciations and attitudes stimulated rich pupil experiences. Emphasis on English with its possibilities for the leading on of interests in related subjects was stressed.

Need for improvement in English was felt by the pupils in September as the result of (1) comparing their scores in the Gray Oral Reading Tests with standard scores, (2) studying their score in pronunciation and enunciation of one hundred words taken from the Ayres Spelling List, (3) reading stories written by them on the subject

"My Most Exciting Ride" and comparing them with stories graded superior in a composition scale found in the Minnesota Course of Study.

This study suggested to the pupils definite goals to be reached—improvement (1) in oral reading, (2) in pronunciation and enunciation of words, and (3) in using a richer vocabulary to express ideas.

During the year many activities were engaged in to bring up the levels of pupil achievement. They may be grouped under each of the above goals.

II. In working to improve oral reading, opportunities for audience reading were capitalized. Pupils used at school for morning exercises, for the club programs, for their reading classes, lines from favorite poems, lines of description, funny stories, readings for the patriotic birthdays which brought out characteristics and incidents associated with the patriot. They gave readings from magazines for children: *Child Life*, *Nature Magazine*, *St. Nicholas*, *Junior Red Cross Magazine*, *American Boy*, *Youth's Companion*, *Travel*, *Popular Mechanics*. They were encouraged to read library books, and a thirty minute period was set aside every week to visit the library and widen acquaintances with library books in class and for club programs. Four of these were taken from stenographic reports of a club program when each pupil reported on a book.

The book I am going to tell you about is *Billy Barnicoat*. I liked it because it was about a small boy who was shipwrecked. A fisherman and his wife found him on the shore wrapped in seaweed and took him home to live with them. There Billy had many adventures. The adventure I liked best was when he went to see the witch. When the week was up, and I had to take the book back, I dreaded to do it. If I could own it, I would be very glad.

—*Doris Thysell, Fifth Grade.*

I liked *The Voyagers*. It is written by Padriac Colum and it is printed by the Macmillan Company. The subject of the book is a very interesting one. It tells about brave men and their adventures. Padriac Colum has told the stories in such a way that you feel like you knew the voyagers and might have been with them. I was so delighted with this book when I was through reading it that I hope Santa Claus will leave it for me next Christmas.

—*Stella Stusiak, Fifth Grade.*

I liked the *Starlight Wonder Book* because it has many fairy stories that are interesting. I wish the author could be here so he could read it in the correct way. There is something beautiful about the book. It is like a wonderland. I wish I could own it for I like it.

—*Wesley Cable, Fifth Grade.*

Among the various books I have read this year, I like *Old Swedish Fairy Tales* best. It makes me think of this little verse:

"When I've grown old and have a shelf
I hope I'll own a book myself."

—*Clarence Schied, Sixth Grade.*

Pupils, acting as book salesmen, gave talks before the school trying to sell books to a buyer. There was interest and good fun in this.

Twice during the year, Miss Lommen, the director of the training school, talked to the pupils about new books for children in the library. This is one list of books which she introduced to the children:

Dodd—*The Sly Giraffe*
Chrisman—*Shen of the Sea*
Colum—*The Voyagers*
Colum—*The Forge in the Forest*
Ward—*Tajar Tales*
Beston—*Starlight Wonder Book*
Untermeyer—*The Fat of the Cat*
McDonald—*Billy Barnicoat*
Wahlenberg—*Old Swedish Fairy Tales*

For six weeks after the talk, pupils reported which of these new books they had read, and how they reacted to them. During Book Week, pupils visited a beautiful exhibit of children's books in the library. They became inspired to own some of these new books. Later in the year, an exhibit of children's books was arranged according to price. There was a table of books which could be purchased for seventy-five cents, a table for dollar books, for a dollar and a half, and up. Children set up standards for evaluating a book which they would like to own: (1) the story, (2) the pictures in the book, (3) the print, (4) the size of the book, (5) the cover of the book, (6) the paper in the book, (7) the price. As pupils moved from table to table enjoying the books, comments like these were heard:

"Here's a book I've been wanting to get for a long time!" (Robin Hood)—Russell Osmundson.

"This is the book I want. I can still remember how the pirates hoisted the flag in the show!" (Peter Pan)—John Hagen.

"This sounds good. I read the preface."—Philip Costain.

In every case children bought the books they were more or less familiar with. They had read all of the book or cuttings from the book in school.

The children kept lists of library books read week by week from September to June. Ruth Sattre read eighty-three books in this time. William Selleck read seventy-four books. These pupils were two of our best oral and silent readers, and they read books of worth. The

lowest number read during the nine months was sixteen. These pupils were low in oral and silent reading, but their choice of library material showed gain in difficulty and in subject matter. One of those lists began with *Black Beauty* and later included the *Story of Siegfried*, *Adventures of Huckleberry Finn*, and *Abraham Lincoln*. Book lists of favorite books were made. Each grade dramatized cuttings from favorite books for a book pageant which was given by the whole school. The fourth grade chose *Pinocchio*, the fifth grade *Little Women*, and the sixth grade, *Knights of the Silver Shield*. As a means of socializing their reading, a record was kept for a time of oral reading done at home. Pupils were to read to some one at home and report what was read the next day.

Stories were dramatized. Dicken's Christmas Carol was given for a Christmas program. Selections from the Christmas story were acted in pantomime. Puppet shows were planned and executed by individuals and by classes. Individuals in one history class worked up the following Greek myths while studying Greek myths and legends: *Baucis and Philemon*, *Arachne and the Spider*, *Psyche and Cupid*, *Clytie*, *The Great Dipper*, *Narcissus*. Another history class studying medieval life wrote and presented a dramatization of the story of *How Cedric Became a Knight*.

II. In improving pronunciation and enunciation of words, we gave definite periods to word study. We followed the outline for word study given in the Minnesota Course of Study. We aimed to teach pupils how words were made and the meaning of prefix, suffix, stems. Whenever possible in our work we took time to illustrate the derivation of words. In studying diagrams of Caesar's bridge in sixth grade history the following terms were translated and English derivatives suggested:

bina—*bi* meaning two—bicycle, bisect.

sesquipedalia—*ped* means foot—peddle, pedestrian.

directa materia—meaning straight—direct, directly.

materia—meaning material—material.

partem—meaning place part—part, partial.

supra—meaning above—supermade, supernatural.

Dictionary lessons were given regularly, and all opportunities for the use of the dictionary as reference were stimulated.

Enunciation drills, such as those that can be found in any good language book, were given. In audience reading and talking, the standards stressed were (1) good enunciation, (2) correct interpretation of author's thought, (3) consideration for the audience, (4) correct pronunciation of words, (5) good posture.

III. In improving the pupil's ability to use better vocabulary, we tried to develop a word conscience and a feeling for the right word with the accompanying pride in right choice of word or recognition and appreciation of the fine phrase. Pupils kept a vocabulary book. In this book at the end of the day, they put one word they had heard or learned that day that they would like to have in their vocabulary. These lists were checked in many different ways for pronunciation and use from time to time. One day the teacher suggested to the pupils that they use the words they had written in their books at home that night. The next day she asked them to tell the class how they had used their new words. Out of a sampling these were given. Hugh said, "I told my mother I did not know how to spell and pronounce *colonel* until today." Billy showed his mother a picture of a woman with long hair and said, "Look at her *tresses*." Karl noticed *iridescent* colors in the pageant.

A. In the morning exercises splendid opportunities opened for informal vocabulary training. Sometimes mottoes were learned on books and art and appreciation of the beautiful around us. New words were discussed and pronounced. In some mottoes pupils liked the sound of the words and enjoyed saying them for the pleasure which the beautifully chosen words gave. One favorite for this reason was:

"And all the air was a luminous mist
Crimson, and amber, and amethyst."

Pupils often brought to school things of interest to show the class. Much was made of these in morning exercises. Pupils showed their treasures and told their stories. The word "tangerine" was taught in this way when a pupil brought a tangerine to school. A list of these new words was kept on the board. Often they were reviewed and ideas associated with them recalled and supplemented.

In September each grade chose two language errors that they would eliminate. Varied drills were given in correct form. The fourth grade chose to work on "they were" for "they was" and "they saw" for "they seen"; the fifth grade chose to eliminate "he got" and "he ain't"; the sixth grade tried to prevent the use of the double subject "mother she" and "this here" and "that there."

B. In reading pupils developed an ability to find phrases they liked or that they would like to use, good picture words, good action words, antonyms, and synonyms.

All teachers exerted effort to present new words carefully. In industrial arts when the *mitered corner* was to be used, the teacher showed it to the pupils, wrote the name on the board, pronounced it carefully, and asked the class to pronounce it, then called on slower pupils to say it. In history the word "triumvirate" was presented in

the same manner when the need arose for its use. Discussion of other words beginning with "tri" followed.

C. With the coming of spring, considerable time was spent on the study of birds, trees, and flowers. Before beginning the study of birds, a preliminary test was given to determine which birds were unfamiliar. The pictures of twenty birds common to the locality were flashed, and the pupils wrote the name of the bird as the picture was shown. When results for this class of thirty-one pupils were checked, the following ten birds were least familiar:

Name of the bird—	Recognized by:	
	(First test)	(Second test)
Cowbird	0	23
Woodthrush	1	30
Bobolink	2	23
Killdeer	2	25
Brown thrasher	2	28
Flicker	4	27
Gold finch	6	26
Kingfisher	6	31
Wren	7	28
Song-sparrow	7	27

This preliminary test showed that the class recognized an average of eight birds each.

For the two following weeks, much time was spent on this subject. One bird was studied for opening exercises each morning. During the language period, oral and written reports were given, bird poems were studied, imaginative stories and letters written, a bird play was written and dramatized by the class. Literature concerning birds and five bird poems were taught as appreciation lessons for both oral and silent reading. In music, songs were learned and records giving the calls of birds were played on the victrola.

The second test was not given until the end of six weeks for we wanted to see if the pupils retained the information. This test showed that the class recognized an average of seventeen birds each.

The following is a copy of one of the imaginative letters written:

708 Birch Tree South,
Plumville, Cherry Farm,
St. Patrick's Day.

Dear Mrs. Meadowlark:

Yesterday Mrs. Robin invited us to a Bridge Party. We had a very nice time, but just as we sat down to have lunch, Little Betty Pusytail dropped in to see Mrs. Robin

and her children. Betty came to spy on Mrs. Robin so that Daddy Pusytail could come and kill the Robin family. Betty chased us out of the house. I have not heard if Mr. and Mrs. Robin and their family have moved away yet. She had such a good lunch of ants, angleworms, and cherries on the table. I wish Betty Pusytail had not interrupted us.

I hope you are well. We are all fine and are enjoying St. Patrick's Day.

On Wing,

Mrs. Baltimore Oriole.

After groups of beautiful poems related in theme had been taught as appreciation lessons, vocabulary was compared. To illustrate: sea poems, wind poems, winter poems, tree poems, and bird poems were used in this way. The following bird poems were presented at different times and as a final lesson, the following comparisons of vocabulary used by the poets were listed on the board with much interesting discussion concerning the fine and beautiful choice of words.

1. Robert of Lincoln—Bryant.
2. To a Waterfowl—Bryant.
3. The Skylark—Hogg.
4. To a Skylark—Shelley.
5. The Birds of Killingworth—Longfellow.
6. The Sandpiper—Thaxter.

Vocabulary used by the poets in reference to the birds, their songs, their homes, and their young:

Bird

1. Robert of Lincoln—dame, Quaker wife, prince of brag-garts, numdrum-crone, kind creature.
2. To a Waterfowl—thy fellows.
3. The Skylark—bird of the wilderness, emblem of happiness, musical cherub.
4. To a Skylark—blither spirit, sprite, thou scorner of the ground, ballad singers, troubadors, street musicians.
5. The Birds of Killingworth—marauders, uninvited guests, winged wardens.
6. The Sandpiper—comrade.

Song

1. Merry note, one weak chirp, boasts, merry air, merry old strain.
2. Scream.
3. Lay.
4. Profuse strains, shrill delight, voice, harmonious madness.

5. Lonely lyrics, piping loud, piteous prayer, carols, dialect, madrigals, canticles.

Nest or Home

1. Welcome land, summer home.
2. Dwelling place.
3. Habitation.

Flight

1. Pursue, floats, fanned.
2. Soar.
3. Springest, wingest.
5. Flit, skims.

Young Birds

1. Brood, nestlings.

Another interesting activity that shows how rich the school work can be made and what possibilities are offered for vocabulary growth may be seen in the children's speeches that are included in this project.

The study of the fur-bearing animals of Minnesota grew out of our study of the early history of our state. We learned that Minnesota passed through four large stages of development. The four classes of people who came here were: (1) explorers, (2) fur traders, (3) lumbermen, (4) settlers.

The children were interested in knowing what kind of animals the early trappers caught, of what value they were, and what the furs were used for. They decided it would be interesting to know more about each of these animals. The children worked out the following outline in answer to their questions concerning the animals. It was used in the development of each lesson.

1. Description.
2. Food.
3. Home.
4. Habits.
5. Fur (value—color).
6. Game laws.
7. Tanning of skins.
8. Uses.

Activities

1. The children made a picture chart of the animals.
2. Each day one child was assigned the task of copying the outline developed on the board into a Minnesota animal book so they could save the material to use in planning their puppet show. The cover of their booklet had small pictures of the animals pasted on it.

3. Flash card drill.

The names suggested in Burgess Animal Book were printed on flash cards. For instance—The Lumberman (beaver), Fleet-foot (deer), the Timid One (rabbit).

As the cards were flashed the child called upon gave, first, the name of the animal and, then, one interesting thing he had learned about that animal.

4. The children wrote original fables about Minnesota Animals.
5. The children read stories about animals and told them in Opening Exercises and in the language classes.
6. After a few animals had been studied it was decided that we should have a puppet show and make the animals in our industrial arts class. The boys sawed animals out of wood, sand-papered and painted them, and mounted them on sticks. The girls planned the scenery for the stage setting and made it. Two large wooden boxes were used for the theatre. The conversations for the show were developed in class. The children worked in groups of two. Each child chose his favorite animal and made up suitable conversation with his partner. This was one of the dialogues worked out by Karl Swenson and Philip Costain:

Weasel: Where are you going this morning, Bobby Coon?

Raccoon: Oh! I'm going to find something to eat. I'm almost starved. I haven't had anything to eat since yesterday.

Weasel: What do you eat?

Raccoon: I eat chickens, corn, rabbits, fish and bird's eggs. What do you eat?

Weasel: I like some of those things, too. Mice, rabbits, poultry, young birds, and their eggs.

Raccoon: Are you the only one in your family?

Weasel: I belong to the same family as the mink, badger, muskrat, and otter.

Raccoon: I met you last summer and your fur wasn't the same color as it is now. Why is it different?

Weasel: In the summer, I am brown, and in the winter, I turn white. It is during the winter that the hunters want to trap me and take my fur. My fur is very valuable.

Raccoons For several years, the hunters killed so many of my family that now the state has made a law that protects us. We cannot now be killed until the year of 1928. They take my fur and make coats and fur pieces, and they use my tail for trimmings. I could stay all afternoon and tell you about the narrow escapes I've had, but I guess I must be going.

Weasel: I am glad that I met you. Why! There's a dog. Let's go. Good-bye!

We had an uneven number of children so one child suggested that we let Birdie be the gopher and come out alone to finish the show. Altho the gopher is not a fur-bearing animal of any value, the children thought we must include it in the show because of our state bearing its name—"the Gopher State."

This was the closing speech planned and given by Birdie Bond:

Gopher: Hello, everybody! Here I am, all alone with no one to talk to. I wonder, do you know why Minnesota is called the "Gopher State?" Years ago hundreds of my brothers lived in Minnesota, but the farmers said they were a pest and killed most of them. Now you know that I do more harm than good. I suppose you do not care to see any more of me. I'll crawl back into my hole. Good-bye, folks!

Evaluation:

1. At the close of this unit of study the children had become acquainted with the twenty fur-bearing animals of Minnesota.
2. They had developed sympathy toward wild animal life.
3. They showed interest and concern about the protection of wild game.
4. They were able to recognize the common furs and distinguish values.
5. Through a study of the tanning and dyeing processes they learned how many furs were dyed to imitate more expensive furs.
6. They developed a fine social, co-operative atmosphere in planning and putting on the show. Everyone in the grade took part.
7. It developed a reading interest in animal books during and following the study.
8. It greatly increased vocabulary and provided for purposeful use of the new vocabulary.

List of Minnesota Fur-bearing Animals Studied:

deer	mink	weasel	bear
elk	rabbit	skunk	otter
moose	squirrel	coyote	raccoon
beaver	buffalo	fox	opossum
muskrat	badger	wolf	gopher

Bibliography:

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3. Kings in Exile—Roberts, Macmillan Publishing Company, \$1.00.
4. Wilderness Babies—Schwartz, Little Brown and Company, \$.80.
5. Wild Folk—Scoville, Atlantic Monthly Press, Boston, \$2.00.
6. The Animal World—Emma Serl, Silver, Burdette and Company, \$.80.
7. Animal Book—Burgess, Little Brown and Company, \$3.00.
8. How the World Is Clothed—Carpenter, American Book Company, \$.96.
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11. Old Ruddy and Other Forest People—Willenborg, Rand McNally Company.
12. National Geographic Magazine, Nov. 1916, National Geographic Society, Washington, D. C.
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14. Game Laws of Minnesota.
15. Trapping Magazines.
16. Fur Trade Reviews—August 1924, 43 West 29th St., N. Y.
17. Nature Magazines—American Nature Association, Washington, D. C.
18. U. S. Agricultural Department—Domesticated Silver Fox.
19. U. S. Agricultural Department—Muskrat as a Fur-bearer.
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21. Squirrels and other Fur-bearers—John Burroughs, Houghton Mifflin, \$.92.

D. In preparing Christmas cards pupils studied the vocabulary used in expressing Christmas wishes. Afterward they wrote original lines. These were the three chosen for the Christmas cards:

CHRISTMAS GREETINGS

Do you know me?

I am a Christmas card.

I come every year

To bring love, hope, and cheer.

—Theodore Flohrs, Fourth Grade.

CHRISTMAS STAR

May every shining star above
Shine upon you with joy and love.
May happiness and all good cheer
Be yours throughout the whole new year.

—*Mona Raymond, Sixth Grade.*

CHRISTMAS NIGHT

Christmas bells are ringing,
We hope they chime good cheer,
And that you hear the Christmas singing
Throughout the whole new year.

—*Mary Rita Strub, Fifth Grade.*

Gifts were brought for the needy at Christmas. With each gift the child wrote verses as follows to say to the Christmas fairy as he presented the gift:

Soup and beans will make a good meal,
I bring them to you with a Christmas seal.

—*John Hagen.*

This jar of pickles shining and bright,
Will make you happy on Christmas night.

—*Duane Schillerstrom.*

I bring a gift of fruit and tea,
That someone's Christmas may happier be.

—*Esther Lee.*

Kind fairy, a box of tea I bring today
From lovely Japan, so far away.

—*William Selleck.*

Valentine's Day and Winter Sports offered an opportunity to study and use a different vocabulary. Original verses follow:

A SPILL

When I was sliding down a hill
I went o'er a bump and had a spill!
I fell on my head in the fleecy snow
And started to sink while the wind did blow.

"Get up," my sister called to me.
I tried to rise but I could hardly see.
When I did stand and look around
My sister laughed for I looked like a mound.

"You certainly need some brushing!" she said,
While the snow trickled down my neck which I dread.

"I am terribly cold," I cried while I shook,
And wished I was home reading my book.

—*Ruth Sattre, Fifth Grade.*

WINTER JOYS

When to skate I take a notion,
It doesn't take me long to get into motion.
I slip, I slide, and I merrily glide,
And through the air I seem to ride.

But when the weather is bitterly cold,
I like to have a good story told
For if outside I cannot roam,
I read my book and stay at home.

—*Clarence Schied, Sixth Grade.*

THE SNOWFLAKES

I watched the snowflakes fall from the sky,
They turned and turned as they drifted by.
They looked so cold and lonely out
As they fell on the sill and all about
So I opened the window to let some in
And they melted into what they had been.

—*Stella Stusiak, Grade 5-B.*

THE BEAUTY OF WINTER

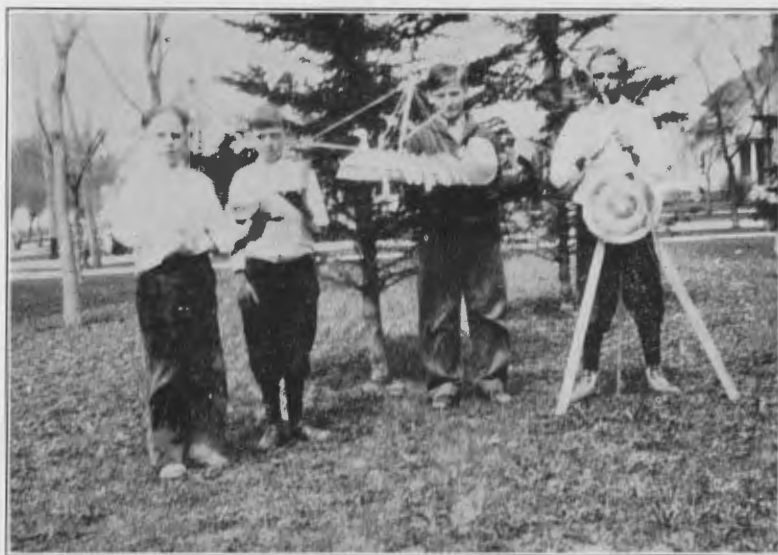
The sun rose high in the heavens,
And the snowflakes, flitting by,
Were dyed to a crimson color
By Apollo in the sky,
I rose to look out the window
At the hoary frost, deep and white,
And my soul was filled with wonder
At the glory of that sight.

—*Mona Raymond.*

E. The encouragement and publicity given to hobbies stimulated a most active and worthwhile response from the pupils. Vocabulary increased noticeably with the need for expressing ideas about the hobbies. At a club program when every pupil described his hobby and brought something to exhibit, a stenographic report was taken. The following is a part of the report:

BILLY SELLECK

My hobby is drawing. Sometimes on rainy days or when it is cold and I stay in the house, I see if there are some pictures that I can draw. One night I could not go out because my feet were wet so I drew a picture. This is the picture.



BOYS AND THEIR HOBBIES.

LILLIAN BERGQUIST:

My hobby is writing poetry, and I hope it will become famous some day. I like to write and read stories, but best of all I like to write poems.

GENELLE DONOVAN

My hobby is collecting old books. I have one with me that was printed in 1879. The name of it is McGuffey's Fifth Reader.

CLARENCE SCHEID

My hobby is imitating birds. About two weeks ago I was walking down the street and I heard a little bird singing. I thought it would be nice if I could sing like he did so I tried it. This is a picture of a killdeer and I will try to imitate him. (Gives the call of the killdeer.) This is a picture of a mourning dove and it has a call not at all like other birds. (Imitates it.) Here is a picture of a little yellow canary. I will try to imitate his song. (Whistles.)

F. Probably the richest activity of the year in opening new vistas for appreciation of the beautiful was the emphasis placed on picture study with its fine leads into worthwhile activities in other fields. Pupils wrote descriptions of the pictures which they had studied for a book which they could use in a game called "Guess". In playing this game pupils read the description for pupils to guess the title. Notice the use of new vocabulary which had been brought out in the discussion of the picture in the stories that follow:

THE HORSE FAIR

There are horses prancing, jumping, snorting, stamping, and pawing the ground. There are horses wild, gentle, disgusted, rebellious. There are people sitting on bleachers watching the horses and deciding whether or not to buy.

—Birdie Bond, Fourth Grade.

THE ARRIVAL OF THE SHEPHERDS

_____ was painted by Lerolle. He is a French painter. The central characters are the Madonna and the Christ Child. On the right are four shepherds. One of them is old, another is middle-aged. He is kneeling with reverence. One of the two younger ones is standing on his tiptoes peering over the shoulders of the older one. On the left are Joseph and the donkey.

—Hugh Price, Fifth Grade.

Sir Edwin Landseer, an eminent English artist, painted a famous picture called _____.

The outstanding figures are a St. Bernard dog and a little girl who is sleeping on his paws. They are lying on a pier which is built out into the ocean. The dog is eagerly gazing toward shore evidently waiting for help to come. In the background we see three sea birds, a wrecked ship, and two other vessels.

—Imogene Swenson, Sixth Grade.

Pupils learned to recognize many of the masterpieces. Provisions for recall were made by conducting memory contests of various kinds.

Because we have no art galleries in our town and because need was distinctly felt by pupils for seeing the masterpieces *in color*, not in sepia, arrangements were made to bring the Colonial Art Exhibit from Oklahoma City to our school. Planning and making the exhibit a success provided strong motivation for all of our school work. To stimulate interest in pictures, the pupils gave a program posing some of the great pictures, in the auditorium for the college students. Their program was as follows:

- Penelope Boothby—*Reynolds*.
- The Boy and the Rabbit—*Raeburn*.
- Song of the Lark—*Breton*.
- The Torn Hat—*Thomas Sully*.
- Mother—*Whistler*.
- The Girl with a Cat—*Haecker*.
- The Spinner—*Maes*.
- The Sower—*Millet*.
- The Gleaners—*Millet*.
- Angelus—*Millet*.

They gave a program for their mothers and friends using stories and talks about the pictures organized in language classes and in reading classes.



THE PICTURE EXHIBIT.

They had the pleasure of visiting the exhibit often and of being free to make choices of favorite pictures. Their independence in making decisions was most noticeable and commendable. They aided in making a selection of pictures for the school, which they left as a gift to their rooms. The pictures were *The Horses of Achilles* by Regnault, *The Phantom Canyon* by Amich, and *The Enchanted Pool* by Amich.

Reactions to the widened interest in pictures were expressed by the pupils as follows:

"Pictures are friends I will always have."

—*Ethel Christenson.*

Picture study has shown me much beauty.

—*Norman Nelson.*

Pictures mean to me as much as books mean to some of you. Pictures make many stories and many plays.

—*Stella Stusiak.*

Some day I may go to a picture museum and see some pictures. People will not know them and I will be able to tell them about the pictures.

Last Sunday I went to church with Aunt Anna. The preacher talked about Christ in Art and he told us about a monk artist. That ought to be interesting to the 6-A's who are studying about the Middle Ages.

—*Imogene Swenson.*

I have learned the names of many pictures. I have learned about the artists. I like to learn about pictures.

—*Billy Meyers.*

In studying pictures I have been greatly encouraged to be a painter myself.

—*Doris Thysell.*

I like landscapes the best. I like to shut my eyes and see the landscapes in my mind.

—*Margaret Moffitt.*

IV. Leading-on interests in art, industrial arts, and music were followed in providing situations for the pupils to receive varied and interesting experiences which might be termed training for appreciation of the beautiful.

These are some of the activities in art which widened pupil appreciation.

Pictures related to the Christmas story were shown on the screen while Miss McCarten, the art supervisor, talked to the children about the pictures. The following pictures were shown and enjoyed by the pupils:

Angel Heads—*Reynolds.*

The Immaculate Conception—*Murillo.*

Angel Appearing to Shepherds—*White.*

The Announcement to the Shepherds—*Von Uddi.*

The Announcement to the Shepherds—*Plockhorst.*

Arrival at Bethlehem—*Merson.*

Magi Guided by the Star—*Dove.*

Holy Night—*Correggio.*

Adoration of Shepherds—*Pierrey.*

Madonna and the Child—*Tintoretto.*

Madonna and Child—*Ballheim.*

Madonna and Child—*Frosche.*

Madonna in the Arbor—*Dagnan-Bouveret.*

Madonna and Child—*Defregger.*

Madonna and Child—*Bouguereau.*

Madonna and Child—*Ruebens.*

Sistine Madonna Figure—*Raphael*.
 Sistine Madonna (Cherubs)—*Raphael*.
 Mary with Cherubs—*Carl Marr*.
 Flight in Egypt—*Bouguereau*.
 Repose in Egypt—*Roeber*.
 My Father and I Are One—*Ittenbach*.
 The Christ Child—*Sinkel*.
 The Christ Child—*Murillo*.
 Christ in the Temple—*Hoffman*.
 The Christ Child—*Hoffman*.
 Christ Blessing Little Children—*Von Uhde*.
 Christ Blessing Little Children—*Plockhorst*.
 Christ Teaching from a Boat—*Hoffman*.
 Hosanna—*Plockhorst*.

Pupils made block printed Christmas cards using linoleum for the block. They had their Christmas verses printed on the Christmas cards and then illuminated the initial letter in red and green.

They cut out original Christmas stickers and learned how to wrap up their Christmas packages with care and some degree of artistry.

They were free to paint on big easels in the room to illustrate reading lessons, to paint what the season suggested to them.

They cut paper knives out of soft wood with jack-knives or razor blades. In order to decorate them they studied designs to be found on desk bric-a-brac and on furniture.

In studying pictures on the wall in the schoolroom, pupils' interests centered in how to hang pictures on the wall and what made a beautiful arrangement for the wall. Lessons followed in having pupils bring in pictures showing interior house views, correct picture hanging, and the students derived rules to be followed. Pupils applied rules in lessons which followed, planning walls for the different rooms in a house, carefully considering suitability of pictures to room and correct grouping as related to furniture in the room.

During book week and month, the pupils cut out interesting designs for book marks; they made and decorated book covers and book corners. They also designed and painted ten book-ends for the reading table.

In industrial arts the pupils became interested in mounting pictures which were to be kept in our picture files. These pictures had been cut from Literary Digest covers and magazines. This led into lessons choosing correct mounting paper for the pictures and forming principles for mounting pictures.

They reviewed and applied their knowledge concerning the use of complimentary colors. Each pupil had an opportunity to choose

any picture which he would like to own and have in his room. Then the problem of how to save this picture called for lessons on framing with passepartout. From this pupils told where they would hang their pictures. This stimulated interest in correct hanging of pictures in relation to the furniture in the room. Pupils experimented with hanging their pictures and arranging bric-a-brac to show good spacing and color harmony. Results were judged by the pupils.

During the fall in aiming to widen pupil interests in books, the question concerning book plates arose. Beautiful book plates were seen and interest was awakened in making book plates for pupils' books at home.

HOW I MADE MY BOOK PLATE

—*Hugh Price, Fifth Grade.*

I made a book plate. First I looked through books that had book plate designs. I drew a design of two fir trees. I reversed my design to drawing paper. I cleaned my zinc plate thoroughly and traced my design on the zinc plate. I took a fine brush and carefully went over the design with asphaltum. I put asphaltum on the back, too. I put the plate in nitric acid and the fumes were very strong for a few minutes. I washed the plate and dried it. Then I put etching powder on it to kill the acid action on the zinc plate. Now I was ready to print with my book plate.

PRINTING MY PLATE

—*Norman Nelson, Grade Five.*

To print my book cards from my plate, I went to the printer's shop. I put my plate on a block of wood. Then I rolled printer's ink on the plate with a roller. I put a piece of paper over this. Next I rolled a roller over it several times. I took the paper off of my plate, and my book card was finished and ready to be pasted in my book.

One class developed interest in tracing the evolution of the book by demonstrating its growth. As a climax to this study, the pupils bound a copy of the New England Primer, which they secured free of charge from Ginn and Company, with tooled leather covers. They made handsome end sheets to fit into the book. Their appreciation of the physical make-up of the book was greatly enhanced by this study, and their attitude toward books and care of books improved much.

In music the pupils were "exposed to the beautiful" in appreciation lessons once a week. They sang the old, old carols at Christmas; they assisted the college choir in the sacred music for commencement; they prepared and sang for several different audiences including the radio. The following selections formed the basis for a music memory contest in which all the children participated:

1. To a Wild Rose—*MacDowell*, American.

2. By the Waters of Minnetonka—*Lieurance*, American.
3. The Swan—*Saint Saens*, French.
4. Danse Macabre—*Saint Saens*, French.
5. Minuet in G—*Beethoven*, German.
6. Turkish March—*Beethoven*, German.
7. Serenade—*Schubert*, Austrian.
8. Traumerei—*Schumann*, German.
9. Humoresque—*Dvorak*, Bohemian.
10. Spinning Song—*Mendelssohn*, German.
11. Barcarolle—*Offenbach*, French by adoption.
12. Volga Boatmen—*Russian Folk Song*.
13. Hungarian Dance No. 5—*Brahms*, German.
14. Dance of the Spirits from "Orpheus"—*Gluck*, German.
15. Pastoral Symphony—*Handel*, German.

Christmas Carols:

1. Rejoice, Ye Christian Brethren.
2. To Us Is Born Immanuel.
3. The Morning Star on High Is Glowing.
4. Silent Night.
5. First Noel.
6. We Three Kings of Orient Are.
7. When Christ Was Born on Earth.
8. Shepherds Shake Off Your Drowsy Sleep.
9. Adeste Fidelis.

Information on music contests may be obtained from:

1. Music Memory Contest Lists, Nos. 1 and 2, by Peter Dykema from the Playground and Recreation Association, New York, New York (50c).
2. Music Memory Stories by Reed, University of Texas Extension Bulletin (50c).
3. Lure of Music—Olin Downes, Harpers and Brothers Publishers, New York (\$1.50).
4. Victrola Company has several books containing these materials which may be secured at Camden, New Jersey, or at any music store.

In all of our work we tried to stimulate the pupils' interest in things beautifully done: exactness, precision, and accuracy of expression in English, spoken or written, are beautiful; good posture in walking or sitting is beautiful; the courtesies of everyday life offer opportunities for the manner which is beautiful; contributions from music and the fine and applied arts are beautiful. These are means of making our work and play more interesting and worthwhile. We may hope that by their "humanizing and ennobling energy they have the power to make men better."

The following mottoes pointing to the appreciation of lovely things in life were learned by the intermediate grade pupils:

Spend all you have for loveliness,
Buy it and never count the cost.

—Sarah Teasdale.

Dear human books,
With kindly voices, winning looks.
Enchant me with your spells of art
And draw me homeward to your heart.

Books are keys to wisdom's treasure,
Books are gates to lands of pleasure;
Books are paths that upward lead,
Books are friends, come let us read.

He that loves reading has everything within his reach.

There is no frigate like a book to bear us leagues away.

Men must read for amusement as well as for knowledge.

Love the beautiful,
Seek out the true,
Wish for the good
And the best, do.

A room hung with pictures is a room hung with thoughts.

And all the air was a luminous mist
Crimson and amber and amethyst.

Good boys who to their books apply will all be great men by and by.

A book's a magic sort of thing,
It makes you ruler, prince, or king.
When I am grown and own a shelf
I think I'll have a book myself.

Dost thou love life? Then do not squander time for that is the stuff life is made of.

My books and heart must never part
For books are faithless never;
My books shall give good thoughts that live
To give and comfort ever.

No flower is unworthy of a poet's thought
No blossom is too lowly for an artist's skill,
For the greatest miracle the Father ever wrought—
The smallest flower holds in secret still.

Not what we have but what we share,
Makes each more rich and all more fair.

Another year of setting suns,
Of stars by night revealed,
Of springing grass, of tender buds
By winter's snow concealed.
Another year of Summer's glow,
Of Autumn's gold and brown,
Of waving fields, and ruddy fruit
The branches weighing down.

This work-a-day world is trying at times
Folks chatter and squabble like rooks,
So the wise flee away to the best of all climes,
Which you enter thru History, Memoirs, Rhymes,
That most wonderful country of books.

Oh, every year hath its winter
And every year hath its rain,
But a day is always coming
When the birds come north again.

O FOR A BOOKE

O for a booke and a shadie nooke,
eyether in-a-doors or out,
With the green leaves whispering
overhede, or the Streets crying all about.
Where I maie Reade at my ease, both
of the Newe and Olde:
For a jollie good Booke whereon to looke,
is better to me than Golde.
(Old English)

BEAUTY

The world is so full of a number of things,
I'm sure we should all be as happy as kings.
—Stevenson.

Loveliest of lovely things are they
On earth that soonest pass away,
The flower that lives its little hour
Is prized beyond the sculptured flower.

COIN

Into my heart's treasury
I slipped a coin
That time cannot take
Nor thief purloin,—
Oh, better than the minting
Of a gold-crowned king
Is the safe-kept memory
Of a lovely thing.
—Sara Teasdale.

SNOWFLAKES

Over the woodlands brown and bare,
Over the harvest fields forsaken,
Silent, and soft, and slow
Descends the snow.

—Longfellow.

February—a form
Pale—vestured fair
One of the North Wind's daughters
With icicles in her hair.

BOOKS

One gift the fairies gave me—
The love of Books, the Golden Key that opens
the enchanted door.

Good books like friends are few and chosen,
The more select, the more enjoyable.

There is no friend so faithful as a good book.

Judge not a book by its cover.

Hlave thy study full of books rather than thy purse
full of money.

The fountain of wisdom flows through books.

WHO HATH A BOOK

Who hath a book
Has friends at hand,
And gold and gear
At his command;
And rich estates,
If he but look,
Are held by him
Who hath a book.
—Wilbur Dick Nesbit.

BOOK HOUSES

I always think the cover of
A book is like a door
Which opens into someone's house
Where I've not been before.

A pirate or a fairy queen
May lift the latch for me;
I always wonder, when I knock,
What welcome there will be.

And when I find a house that's dull
I do not often stay,
But when I find one full of friends
I'm apt to spend the day.

I never know what sort of folks
Will be within, you see,
And that's why reading always is
So interesting to me.
—Annie Fellows Johnston.

Go, little wonder-song,
Into the world of men!
Fill every heart with joy the whole year long,
And then come back again.

Ring over all the world,
In country, town and mart;
Inspire each soul that now is downward hurled,
To rise and do his part.

—William James Price.

Little frost flowers on the pane,
Little snow stars in the air,
Winter brings to us again
Lovely pictures everywhere.

When the firelight, red and clear,
Flutters on the black wet pane,
It is very good to hear
Howling winds and trotting rain.
It is very good, indeed,
When the nights are dark and cold
Near the friendly hearth to read
Tales of ghosts and buried gold.

—*Alfred Noyes.*

Mother, a story told at the right time
Is a looking glass for the mind.

—*Froebel.*

All are needed by each one,
Nothing is fair or good alone.

There's nothing like a picture
To bear us miles away;
To whisk us off to Greenland,
To Spain, or to Cathay;
And show us all the wonders,
With no bills or tips to pay.

Though we travel the world over to find the beautiful, we must carry it
with us or we find it not.

—*Emerson.*

Of the things which man can do or make here below, by far the most
momentous, wonderful and worthy are the things we call books.

—*Carlyle.*

You've seen the world—
The beauty and the wonder and the power,
The shapes of things, their colors, lights, and shades,
Changes, surprises,—and God made it all!

Fine art is to do and say
A simple thing in the finest way.

The golden glory of the sky
When day is done and says, "goodbye."
There's always something new to see
In the sky's great picture book for me.

—*Seegmiller.*

Without halting, without rest,
Lifting Better up to Best.

—*Emerson.*

For health, and for the seeing eye,
I thank thee, Lord.

—*Hanscomb.*

Ring in the nobler modes of life
With sweeter manners, purer laws.

—*Tennyson.*

Spring, with her golden suns and silver rains,
Is with us once again.

—*Timrod.*

Fine art is that in which the hand, the head, and the heart of man go
together.

Order is heaven's first law.

The habit of looking at the bright side of things is worth more than a
thousand a year.

—*Samuel Johnson.*

A word fitly spoken is like apples of gold in pictures of silver.

Life is not so short but there is time enough for courtesy.

—*Emerson.*

For lo! the winter is past, the rain is over and gone; the flowers appear
on the earth, the time of the singing of birds is come; and the voice of the
turtle is heard in our land.

—*Songs of Solomon.*

If eyes were made for seeing,
Then Beauty is its own excuse for being.

—*Emerson.*

Books should to one of these four ends conduce,
For wisdom, piety, delight, or use.

—*Denham.*

Judge not a book by its cover.
There is no worse robber than a bad book.
Choose an author as you choose a friend.

—*Roscommon.*

Reading maketh a full man, conversation a ready man, and writing an
exact man.

—*Bacon.*

Great oaks from little acorns grow;
Great good is ever taught
From little printed words that fill
My books with living thought.

—*John Martin.*

A world of joy and wealth is mine
When Book Friends take a part
In thoughts that shape my growing mind,
In hopes that stir my heart.

My good books serve without reserve;
Their giving never ends;
I love to think how faithful are
These true and loyal friends.

—*John Martin.*

MY BOOK SHIP

My good ship sails away with me
Across adventure's tossing sea;
I am the captain in command,
I steer my ship with steady hand.
I see the good, I meet the great,
I find at last my Golden Gate.
My ship's a book, my hand's the bra'n
That steers my good ship home aga'n.

—*John Martin.*

